

strings of them without any external Impulse. 9. Two pre-eminences of the plastic nature above human art:—First, that whereas human art acts upon the matter from without clumsily and moliminously, with tumult and hurly-burly, nature acting on it from within more comrmandingly doth its work easily, cleverly, and silently. Human art acts on the matter mechanically, but nature vitally and magically. 10. The second preeminence of nature above human art, that whereas human artists are often to seek and at a loss, anxiously consult and deliberate, and upon second thoughts mend their former work, nature is never to seek, nor unresolved what to do, nor doth she ever repent afterwards of what she hath done, changing her former course. Human artists themselves consult not, as artists, but only for want of art; and therefore nature, though never consulting, may act artificially. Concluded* that what is called nature is really the Divine art. 11. Nevertheless, that nature is not the Divine art, pure and abstract, but concreted and embodied in matter, *ratio mersa et confusa* ; not the Divine art archetypal, but ectypal. Nature differs from the Divine art, as the manuary opificer from the architect. 12. Two imperfections of the plastic nature, in respect whereof it falls short even of human art; first, that though it act for ends artificially, yet itself neither intends those ends, nor understands the reason of what it doth, and therefore cannot act electively. The difference between the spermatic reasons and knowledge* Nature doth but ape or mimic the Divine art or wisdom, being not master of that reason, according to which it acts, but only a servant to it, and